

from here



PILIPINO CULTURAL NIGHT 28



UNIVERSITY OF CALIFORNIA, SANTA BARBARA

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SCENE LIST

Act One

Scene 1: The Announcement

Scene 2: "Unique"

Scene 3: On Its Way

Scene 4: Her Heartbeat

Scene 5: Smash

Scene 6: The Doll

Scene 7: 'Til Next Time

Scene 8: Disneyland

Scene 9: Just One More

Act Two

Scene 10: \$100

Scene 11: Falling

Scene 12: Medicine?

Scene 13: Plugs for the Outlet

Scene 14: You're Sick

Scene 15: Sinigang

Scene 16: The Call

Scene 17: Confessions

Scene 18: I'm Sorry

Scene 19: Trust



SYNOPSIS

Hailing from Burgos, Ilocos Sur, the Romero family strives to live a moderate life. The eldest child, Gemma, postpones her college education and moves back home to help her overworked parents, Marie and Alonzo. Their youngest son, Rex, continues his high school studies and takes care of their grandfather, Lolo Ronaldo. Due to financial burdens, the family struggles to make ends meet but tries to maintain social and emotional stability with each other. However, when faced with unforeseen circumstances, Gemma and Rex are forced to understand and accept their home situation without the help of their parents. Marie and Alonzo are left to navigate their own ways of coming to terms while being strong for each other. Under new pressures, their different perspectives create tension among the family as everyone finds it more and more difficult to see eye to eye. It is up to each character to save themselves before they can rebuild their family dynamic.

HISTORY OF OUR PCN

Pilipino Cultural Night is an annual tradition that emerged in the West Coast in the late 1970's to early 1980's and today's observed by thousands of Filipino American college students throughout the country. PCN is a cultural show that features Pilipino ethnic dances, songs, and skits exploring various issues that affect Filipino Americans such as identity, family, racism, and youth culture.

Today, PCN has become a year-long production that begins in the summer with scriptwriting, then continues throughout Fall and Winter Quarter with the creation of PCN Board. Finally, after months of hard work, the show is presented in Spring. Although the production of each show varies and evolves each year, the idea of combining songs and dances into stage plays remains the same.

This year marks the 28th annual PCN at UC Santa Barbara, and the tradition remains stronger than ever. PCN has transformed into a mixture of culture, history, and progression of Filipino Americans and has grown into an important part of the Filipino American experience at UCSB. Thanks to the enduring interest of students at UCSB who partake in this cultural event, PCN continues to be a special night for our community to commemorate culture, tradition, art, and unity.

A MESSAGE FROM

the co chairs

Pilipino Cultural Night, as it goes on for its 28th year, has been an integral part in creating stronger bonds within our community here at Kapatirang Pilipino. Despite long hours of practices, video editing, or prop making, PCN 28: From Here has shown the empowerment and passion from our community as we work together to display the history behind the Filipinx-American people and their many narratives. This year, specifically, we have chosen to destigmatize issues surrounding mental health within Filipinx-American households, and the message behind this is something that I hold dear to my heart as the oldest daughter in my own family. In more recent years, PCN has soared beyond our expectations—strongly pushing the boundaries of political conversations, the implications behind our culture and its dances, and demonstrating the academic excellence of its cast members. It has continued to reflect the mission statement of Kapatirang Pilipino, and it has truly made an impact on how I see myself as a Filipina-American.



Christiana, it's been so inspiring to watch all the heart and soul you've put into PCN this year. Your enthusiasm and leadership for PCN has constantly empowered your cast members to work as hard as yourself behind this project. I have been truly honored to be a part of your team. All of the executive and board members have put in many long and dedicated hours to this whole production, and I know that everyone's hard work will reflect off of the final product. From the awareness of Filipinx-American issues surrounding mental health to the unspoken and critical conversations behind our cultural dances, this has played a momentous part in the rich history revolving Pilipino Cultural Nights. Manang Chwisti, I'm so proud of everything you've accomplished this year, and I can't wait to see what you can do from here.

Isang Bagsak,
Angela Calaguas, KP Co-Chair 2018-2019



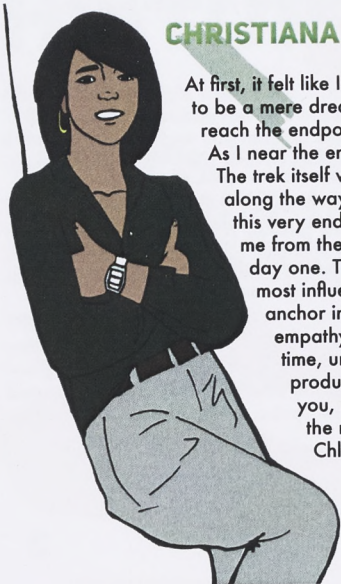
Good evening! For the past forty years, Kapatirang Pilipino has been a community—a family—where we are free to uplift, challenge, and educate ourselves and one another. And PCN is the perfect avenue to do just that. The themes for this year's PCN did not appear from thin air. They came from the conversations KP has been having with increasing frequency. By covering mental health for our biggest event of the year, we're making it clear that this issue is extremely important to us. We hope that this conversation, no matter how difficult, continues off the stage. Before I close, I'd like to thank the generations of Filipinx American students who lay the groundwork for us. This is a movement decades in the making, and here to stay for decades to come.

Isang Bagsak,
Dana Dela Cruz, KP Co-Chair 2018-2019

EXECUTIVE BOARD



CHRISTIANA BOADO, PCN COORDINATOR



At first, it felt like I was on a long, winding road with a destination so distant it seemed to be a mere dream, a fantasy too surreal to come true. It felt like I would never reach the endpoint because I was scared of the journey and I was scared of arriving. As I near the end of the road, I can finally be at peace with where I've come to be. The trek itself was intimidating and at times overwhelming, but the people I've met along the way and the memories I've come to cherish is what kept me going to this very end. Thank you to those that accompanied me and those that supported me from the sidelines. Thank you, "ate" Charmaine for believing in me since day one. Thank you, David, for lending an open ear and being one of the most influential API-identified mentors to me. Thank you, Elijah, for being my anchor in times of distress. Thank you, Nasuka, for the late nights and the empathy we share as student leaders. Thank you, Board, for the endless time, unwavering passion, and pure dedication you've given to me and this production. Thank you, Exec, for bearing with me until the very end. Thank you, Marvin and Carrieanne, for always holding down the fort and taking the reins during times where I couldn't. Thank you, Mama and Papa, Chloe and J.R., for always welcoming me home with open, loving arms.

This one is for all of you.



MARVIN PAGDANGANAN, ASSOCIATE PCN COORDINATOR

PCN 28: "From Here" has been one heck of a ride. From the first works towards creating the PCN 28 vision all the way back in spring of last year, to show day on this evening of May 4th, 2019, we've come a very long way in the development of the show. Shoutouts to my EGGS-EC members - PCN 28 Exec Board has been hard at work since last summer. Thank y'all for your passion & dedication towards the production, as well as all the good laughs we shared. Shoutouts to all of the aspect coordinators on Board as well - all of y'all's contributions are critical towards the showcase. And of course, shoutouts to all of cast - literally wouldn't be able to have the show without y'all. And of course, shoutout to my boss-co, Christiana! PCN 28 is ultimately their vision, and I'm ever so thankful to closely join them on this ride as the Associate Coordinator. Lastly, shoutout to all of you in the audience! From the bottom of all of our hearts, we hope you all thoroughly enjoy PCN 28: "From Here"!

REBEKAH MIRANDA, CO-CULTURAL COORDINATOR

Pilipino Cultural Night holds a special place in my heart, it has been a safe space for me to unapologetically Filipinx-American. PCN is what led me to join Kapatirang Pilipino and from being a part of these two communities I have been able to connect back with my Filipinx roots and learn more about my culture. Being PCN 28's Co-Cultural Executive Coordinator allowed me to spread the knowledge of the deeper meaning of these cultural dances and PCN as a whole. I am extremely grateful to have been part of a production that helps others rediscover and be proud of their Filipinx-American identity. YAY PCN!! Also shoutout to PCN 28 Exec & Board. And shoutout to my mom, dad, and brothers, mahal kita!



JESSICA BARCELONA, CO-CULTURAL COORDINATOR

Being part of this production for the final time has been such a transformative and humbling experience. Thank you Dr. Zulueta for challenging my understanding of PCN and empowering me to do the same for others. Thank you to my family for being my biggest support system in all my endeavors. And Exec, Board and cast, thank you for your tireless efforts to make PCN 28- and especially my co, Beks, and intern, Ally, for memeing, supporting and understanding me like no other throughout this entire process. There may be more beautiful times, but this one is ours!

CHRIS CHEN, FINANCE COORDINATOR

When I joined PCN as Finance Coordinator, I knew it would be challenging. Raising massive amount of funds was a task that required Blood, Sweat, and Tears. But in the end, we made it! PCN has taught me to appreciate differences, not criticize it, to become culturally aware and accept different identities we all should value, not ignore. As you watch, please enjoy this production that we put time and effort into. To my friends, No Names, to God, and especially my parents, David and Jean, thank you all for your love and support. Life is Figureoutable. Don't give up!



JAZMINE PAMINTUAN, CO-LOGISTICAL COORDINATOR

PCN has given me the opportunity to give back to my community, my family, and my culture. This production has challenged me and helped me grow in ways that inspired me to keep bringing awareness to the Filipinx narrative. All PCN's are different and none are perfect but each one embodies something special that is felt within the experience. Being on exec for two years now has lit a fire within me to keep doing PCN because it's something I love. Shoutout to my family, my line, and my housemates for being my #1 support systems <3



MIKIO AKIMA, CO-LOGISTICAL COORDINATOR

This year's PCN I was able to take a more behind the scenes role and I have been amazed at how much work goes on aside from the show. Being a logistics coordinator I've been able to work with Jazmine as my co and she definitely is holding it down for logistics this year so big shoutout to her. I want to thank the rest of exec and board and all of the cast members for making our job easier through their dedication and constant effort towards PCN 28. I feel extremely blessed to have worked with such a strong team this year and can not wait to see the final production on stage!



MARK CURAMING, MODERN COORDINATOR

Thank you to Christiana and Marvin for entrusting me with this position and helping guide me as great student leaders to look up to. Thank you to my EGGS-ec team who inspires me to become the best version of myself as a person and as a leader. Thank you to my modern aspect coordinators (Kiana, Cali, Jessica, Mai, TJ, and Keith) for absolutely killing it in each of their respective positions. I couldn't have asked for a better team to work with, and I'm so excited for everyone to see your hard work pay off at PCN. I love you all!



LOVE,

pcn executive board

2018-2019

THE INTERNS



CARRIEANNE MAMBA, PCN INTERN

Being in this position over the past couple of months was the perfect way to fully immerse myself in an integral part of Kapatirang Pilipino as a first year. I have learned much about the multifacetedness of the Filipinx American community, the importance of logistics done off stage, and the difficulty of managing fifty fiercely competitive assassins. I am grateful to Manang Christi and Kuya Marvin for spending their final year here with this little freshman shadowing them asking a million and one questions. It has been an honor to work alongside them, and every single member who made this production possible.

TIGER NIVARONG, FINANCE INTERN

As a transfer student I found it difficult to make friends so I joined PCN 28 as a Finance Intern and I do not regret it at all. I have made a countless number of memories and I have met some of the most amazing people in this school. To top it off, I learned a lot about UCSB culture and Filipino culture which helped me transition better into this new environment. Shout out to Chris Chen for the constant advice, late night talks, and for being one of the most supportive friend out there.

ALLY LIM, CULTURAL INTERN

My time as Cultural Executive Intern for PCN has been one of the most rewarding experiences I have ever had! Not only have I learned an incredible amount, but I've also been able to share my knowledge about my culture with others. Thank you to Ate Jes and Ate Beks for mentoring me so well these past few months! I also want to thank Manang Christi and Kuya Marv for giving me this opportunity to be apart of such a powerful and special production as PCN :)

THE CHARACTERS

Gemma Romero

The family's older child. Originally a college student, she moved back home to help the family. Though witty, bright, and maternal, she struggles to maintain a job, study, and be a stand-in parent for Rex.



Rex Romero

The family's younger child. He enjoys Gemma's presence when she's home and continues to pursue his high school education. He tends to be anxious, quiet, and soft-spoken despite the many things he wants to say during dinner.



Marie Romero

The family's mother. She moved to America with her father at a young age and holds family-oriented ideals. Being protective and compassionate, she cherishes having the family spend time together.



Alonzo Romero

The family's father. He is a true believer of the American Dream because he ultimately wants the best for his wife and children. He may be stubborn but his attitude inspires determination and ethics of hard work in his children.



Lolo Ronaldo Bantista

The father of Marie and the family's grandfather. He shares the same ideals with his daughter of having a close family. Lolo Ronaldo's jokes in poor taste and stories of his past is his way of holding his family together.





the romero family



the supporting roles

THE SECRETARY

Dr. Buendia's secretary

RENALYN

Gemma's distant friend

DR. BUENDIA

Clinical psychologist. Despite her credentials, Gemma and Rex incorrectly refer to her as a therapist.

THE NURSE

Dr. Ong's right hand

DR. ONG

Marie's OBGYN

LEO

Rex's best friend. He's very supportive of Rex but is very competitive with him when it comes to playing video games.

THE LOGISTICS TEAM

Although these aspects may not always be seen and are mainly working in the background, logistics are the backbone of the production for PCN whether it's creating the themes and aesthetic of the show, making props, feeding home cooked meals to cast members, running social media or shooting commercials. All of this wouldn't be possible without Graphic Design, Stage Crew, Hospitality, Marketing and Promo.



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GRAPHICS *pamela santos*



"Being the Graphic Design Coordinator for my last PCN has been an incredibly fulfilling task. I am so proud of all my committee members for putting all of their efforts into making this year's PCN visually and aesthetically pleasing. Love you, Graphics!"



The Graphic Design team creates all content used to bring Christiana's vision alive as well as to promote Pilipino Cultural Night. Each meeting consisted of Adobe Creative Suite and photography lessons led by the Graphic Designer Coordinator.

PROMO *ashley de leon*



The Promo Team works to build, promote, and create excitement for PCN through their various productions. Members collaborate with one another to learn and create smaller aspects of production such as screenwriting, cinematography, and editing. These productions serve as our platform for sharing more information about what PCN entails and the work put in leading up to show day.



"I wanted to lead Promo this year to combine two of the things I love the most in UCSB, filmmaking and PCN. Working with my aspect members made me love what I'm doing even more. I'm so glad to be working with a talented, versatile group of people that are collaborative and enthusiastic about helping build the hype for PCN."

HOSPITALITY *andrew hong*



"Hospitality has been a lot of fun but stressful, especially when way more people bought meal plans than I had anticipated. I learned that being a good hospitality coordinator requires not only knowing how to cook but also knowing how to be a good leader to your aspect members. I could never cook for the cast on my own, so I'm very grateful for my aspect members!"



The Hospitality Team is responsible for feeding the cast every super Sunday and coordinating the cast banquet the evening before PCN's Show Day. Each aspect member helps with various tasks such as shopping, cooking, serving food, transporting, and cleaning.

STAGE CREW *jalen souksamlane*



"Coordinating stage crew has been so much fun. Big thanks to all the members putting in time and effort to make sure everything runs smoothly."

Stage Crew spearheads the creation of props for both the dance and acting aspects of PCN. Many of the props made include things such as swords, spears, and shields. On the day of the show, stage crew members set up the stage in between scenes to make sure all props are ready to be presented.

MARKETING *amber jane sayoc*



"When I was first applying for PCN Board, I was a little nervous since I'm a first year who just joined KP in the fall. However, being Marketing Coordinator this year gave me the opportunity to bring fresh ideas to the table! This position really pushed me to learn a lot more about the behind-the-scenes of our community and to become more confident in my abilities. Best wishes to my aspect, board, and cast! Love ya."



Marketing consists of the social media, on-campus, and off-campus outreach efforts aimed at, not only garnering and increasing viewership, but also getting the word out about Pilipino Cultural Night here at UC Santa Barbara. From Instagram posts to flyers, marketing has contributed to efforts towards increasing the visibility of Filipinx and Filipinx-Americans and their experiences in our community.

CULTURAL ASPECTS

The Cultural Executive Coordinators are in charge of overseeing all cultural dances that are presented throughout PCN as well as the costumes aspect. This aspect ensures that the production performs each cultural dance as authentically as possible while also teaching each cast member the cultural significance of each dance. This year's cultural aspect features dances from the Mindanao, Lumad, Mountain, Barrio, and Maria Clara Suite.



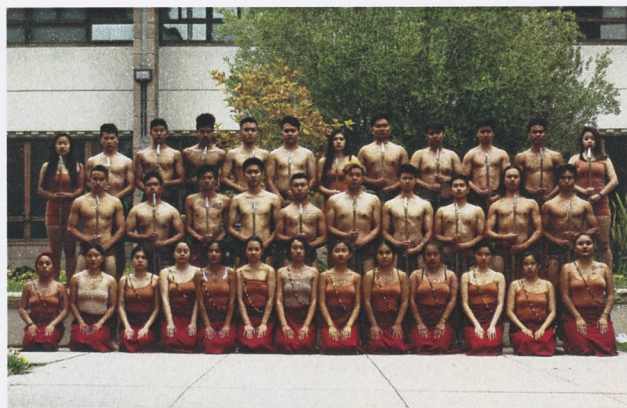
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TAKILING *josh vilela & janus bungag*



"My aspect has the intense warriors and the graceful maidens to respect the Kalingas. Our time coordinating Takiling has taught us the history of the dance and what it means to work on a production like PCN." - J.V.

"PCN has been an incredible experience that will last a lifetime." - J.B.



Takiling celebrates a successful headhunt through a dance that features a variety of men with spears, some with gongs and maidens with beads as a symbol for their valiant efforts. The Kalingas showcase a blend of elegant and gritty movements built on a narrative that tells the successes and failures that occurs during a hunt.

SOHTEN *dominique mihaljevic*



From the Lumad Suite, Sohten is a pre-battle dance for good luck and success in war. The props used are dried, cut palm leaves as a weapon, along with a shield. The dance displays a lot of strength but in a very aerobic "light on your feet" type of way.



"My aspect consists of dedicated and fierce warriors honoring the Subanon tribe. The experience of coordinating this dance has helped me learn more about the creative process behind PCN, as well as appreciate my cultural background."

LA ESTUDIANTINA

sabrina montecillo



"I'm very thankful to my aspect for their dedication (and for bearing with me); y'all have made my first & last time coordinating a dance so fun and unforgettable!"



La Estudiantina is a Maria Clara dance, representing the time period when the Philippines was under Spanish rule and the influence that had on our culture. This dance in particular is representative of the educated, young women of privileged families.

PASEO DE NARCISO

angela calaguas & felipe sta agueda



"It was definitely out of both of our comfort zones when we started coordinating for Paseo de Narciso. However, our aspect members made it a really fun time, and we're so glad to see everything come together...even though we don't dance. We're proud of our whole aspect, and we can't wait to showcase everyone!"

When translated, Paseo de Narciso means "Walk of Narciso," and it is a partner dance that originates in San Narciso, Zambales. It imitates lovers and close friends having stolen glances and flirtatious movements through the plaza in San Narciso.

SAGAYAN *ace alba & jes barcelona*



"Working with Ace and all the dancers for Sagayan was one of the highlights of my PCN season this year! Thank you, Sagayan, for all your positive energy, endurance and patience throughout all the long, early and late practices. Y'all are so special and I am proud of you!!" J.B.

"Through this amazing opportunity of coordinating Sagayan I was able to delve deeper into the rich and vibrant culture of the Mindanao of the Philippines. This process of coordinating the Sagayan dance taught me the importance of learning our roots in order to empower and represent the communities we love." - A.A.



Sagayan is a war dance used in celebration by the Mindanao people originating from the Maguindanao Province in the Philippines. The dance depicts fierce warriors with beautiful dresses, swords, and shields to ward away evil spirits.

KAPAG-APIR *krystle ortega*



"Being the Kapag-Apir coordinator this year was an amazing experience because I was able to learn a lot about the culture of the Southern Philippines. I would like to thank everyone who gave me as well as the amazing performers the opportunity to showcase this dance."

This dance represents the royal court dancers of the Marano people who were located near Lake Lanao. The dancers demonstrate the royal manner of walking using their "apir" (fans) and "kini-kini" (small steps) which signifies good upbringing. The dance itself embodies a very regal, elegant, and fierce performance.

BULAKLAKAN *charlene aguilar*



"Coordinating Bulaklakan this year has been amazing! I had the opportunity to learn more about my culture, and I'm incredibly proud of all my aspect members for growing into the beautiful flowers they are!"



Originating in Luzon, Bulaklakan is known as the dance of floral garlands, which is dedicated to the Virgin Mary and performed in May when those flowers are in full bloom. In an array of beautiful colors, pirouettes, and sashays, each performer holds an arched garland of leaves and flowers above their heads.

TINIKLING *ashley ocampo & ericalyn roffox*



"Tinikling is an example of how resilient and prideful the people of the Philippines can be. Coordinating this dance has been stressful but has definitely taught us patience and discipline because of how dedicated we are to showcasing this national dance of the Philippines."

Tinikling is national dance of the Philippines that originated in the island of Leyte during the Spanish colonial era. Many believed the dance were mimicking tikling birds outmaneuvering bamboo traps set up by farmers. However, legend says that the dance actually displays the resilience of the Philippines during the time of colonial rule when the colonizers punished them by painfully clapping two bamboo sticks into their feet.

COSTUMES

czarlene manangan, louanne santos, tiffany luu



The coordinators work with the cultural dance coordinators to create beautiful costumes for their dances. From sewing materials to researching the cultural significance of each detail, we help create the vision that the dance coordinators want to see in a way that pays homage to the Philippines.

C.M.

"With every backache from hunching over a sewing machine for hours and every empty gas tank from traveling to get the best fabrics, PCN never fails to remind me how much this community means to me. Thank you Sohten and Kapag-apir for giving me the honor to create your costumes!"

L.S.

"I had the pleasure of assisting the Maria Clara Suite & Sagayan this year and helped their aspects come to life with their respective outfits. Thank you to all who helped through this sewing process, I can't wait for y'all to see the end result."

T.L.

"Thank you to everyone who listened to me talk about skirts for the past 4 months and helped it all come together. Shoutout to Tinikling, Takiling, and Bulaklakan, every late night sewing session was worth it for y'all!"

MODERN ASPECTS

Although they are not directly correlated with Pilipino culture, these aspects add to the overall production and allow for further exploration of the Filipinx-American hyphenated identity through various performances outside of traditional dances. The Modern Aspects for this year includes Modern Dance, Choir, Acting, and Spoken Word.



MODERN DANCE

jessica mallari & mai ono



"The Modern Dance aspect for PCN is where I first got the chance to really make friends in KP. As a dancer, it's where I first felt like other could express myself in the group. Modern is always such a fun atmosphere to be in!"



Modern dance is a collection of different hip-hop styles created to bring popular music and fun to the PCN stage. We create it as a way for people to try out hip hop dance in an open and nonjudgmental environment with their closest friends!

SPOKEN WORD *cali hyunh*



Spoken Words consists of members who will be performing through spoken word/slam poetry that will be covering topics pertaining to this year's PCN. With the amount of cultural and social discrepancies between generations on mental health, we seek to encourage people to set a platform for something not often talked about in API households.



"I'm really excited for Spoken Word to finally apart of UCSB's PCN!! I'm looking forward to having the audience listen to what my aspect members have put together and be able to learn more about certain topics and issues they're passionate about."

CHOIR *keith sibal & tj jose*



"Leading choir has been so much fun this year! I really love seeing our collective efforts come to life to create something so alive, moving, and beautiful." - K.S.

"It has been extremely rewarding to lead choir and watch the aspect grow from our first practice. Thank you to all of our aspect members for staying dedicated and committed throughout the whole process." - T.J.



PCN Choir sings the national anthems of both the United States and the Philippines to introduce the production. Choir also sings contemporary songs to reflect the emotions and mood of the overall script. In choir, you will learn how to read music, vocal warm-ups, and proper singing and breath control techniques all while having fun.

ACTING *kiana triana*



"The hardest part about coordinating Acting this year was the audition process. After the cast was finalized, they were the ones who did the heavy lifting to bring the characters and story to life. Shoutout to my actors for making look like I know what I'm doing, I'm proud of y'all!"

The Acting Cast's job is to bring the words of the scriptwriters to life. PCN will showcase a fictional story that is based on many real stories, and the actors in this aspect have taken on the important responsibility of representing these stories as well as their culture to wide audience.

FINANCE *chris chen*



The Committee consists of financial officers in charge of particular cultural and logistical aspects with PCN. They are individuals that advise and assist the Executive Finance Coordinator. The tasks related to the committee include introducing and completing budget requests, attending budget hearings and meetings and becoming the financial liaison for aspect coordinators. This committee has already raised over hundreds of dollars in funding that dedicates towards certain logistical and cultural aspects of PCN like marketing and Tinikling.



"I'd like to thank my committee for the continuous financial support for PCN, for the effort and attempts to learn the process of how PCN gets its funding to make this show possible, for making PCN better than ever this year financially."









third years



fourth & fifth years

THE PCN BOARD



ACKNOWLEDGEMENTS

A.S. Commission on Student Well-Being

A.S. Community Affairs Board

A.S. Finance and Business Committee

A.S. Human Rights Board

A.S. S.C.O.R.E.

The Multicultural Center

Office of the Vice Chancellor



Rpmly



Congratulations!

- AJ San Diego
- Andrew To
- Andrew Reeder
- Angelina Herrera
- Catya Faeldonea
- Greg Ubaldo
- Jezrah Pagaduan
- Joey Gregg
- Johnmar Carizon
- Jon Rogero

Marvin Pagdanganan: Associate PCN Coordinator
 Jazmine Pamintuan: Logistical Co-Coordinator
 Mikio Akima: Logistical Co-Coordinator
 Ericalyn Roflox: Tinikling Coordinator
 Ace Alba: Sagayan Coordinator
 Krystle Ortega: Kapag-apir Coordinator
 Angela Calaguas: Paseo De Narciso Coordinator
 Jannine Balakid as "Gemma"
 JP Celestino as "Ronaldo"

- Joseph Sok
- Katrina Nicdao
- Kristina Magalong
- Luis Domantay
- Miranda Tran
- Quan Nguyen
- Ryan Ishii
- Samantha Nugroho
- Sarah Masaganda
- Tara Tomas

MODERN FAM



Jessica Mallari

Modern Dance Coordinator

Joseph Francisco

Paseo de Narciso & Modern Dance

NO NAME FAM PCN 28

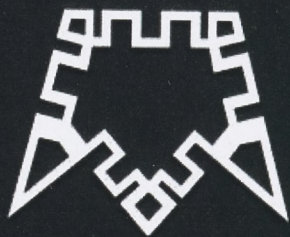


KARINA FLORES/
JESSICA- MAY
BARCELONA
MELISSA HOO
MARC VIRAY

SPENCER FELICIANO
KATIA VAN
NATHAN ABIERA
KEVIN PHAN
SAMANTHA ZHANG
LESLIE HENSON

TIGER NIRVARONG
AMBER JANE SAYOC
CHRIS CHEN
NICOLE AQUISAP

royal family



cast

Jordan Law - Paseo de Narciso, Marketing
Nathan Mai - Takiling, Hospitality
John Delizo - Modern, Paseo de Narciso
Daniel Saatman - Choir, Hospitality
Jordan Jacinto - Promo, Takiling, Tinikling
Troy Aidan Sambajon - Takiling, Sagayan, Hospitality
Vy Nguyen - Modern, La Estudiantina
Kyle Luna - Takiling, Sagayan, Modern, Hospitality
Megan Kan - Graphic Design

acting

Dominique Mihaljevic
 as Renalyn
Carrieanne Mamba
 as Doctor #1



board

Congratulations, Royal Family!

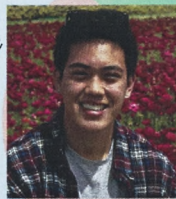
Tiffany Luu - Costume Coordinator, Modern, Paseo de Narciso
Joana Ashley de Leon - Promo Coordinator, Choir, Script
Dominique Mihaljevic - Sohten Coordinator, La Estudiantina, Tinikling, Takiling, Modern Dance
Carrieanne Mamba - Executive Intern, Modern Dance, Sohten, La Estudiantina
Ally Lim - Cultural Executive Intern, Bulaklakan, Paseo de Narciso, Takiling
Rebekah Nellyrose Miranda - Co-Cultural Executive Coordinator, La Estudiantina, Modern Dance, Sohten, Tinikling
Mark Curaming - Modern Executive Coordinator, Sohten, Choir, Hospitality
Ashley B. Ocampo - Tinikling Co-Coordinator



Alexa Victoria
La Estudiantina
Modern
Graphic Design



Kathryn Deleon
Modern
Hospitality



Joshua Ilaga
as "Rex"
Graphic Design

Francis Vergara
Modern
Takiling
Marketing



Kiana Triana
Acting
Coordinator
La Estudiantina
Modern



Elaine Lasqueti
Takiling
Hospitality





Songbirds



PCN CAST

Ana Camaddo - La Estudiantina, Hospitality
 *Andrew Hong - Hospitality Coordinator, Paseo de Narciso, Sohten
 German Dominguez - Spoken Word
 Gio Arreglado - Choir, Modern Dance, Sagayan, Hospitality
 Daryl John Donato - Sohten, Promo, Graphics
 Eric Canlas - Modern Dance, Sohten, and Marketing
 *Joshua Vilela - Takling Coordinator, Tinkling
 JR Boado - Sagayan, Takling
 Kai Labasan - Sagayan, Takling, Finance
 Kate Cobarrubia - Choir, Takling, Hospitality
 Mhira Joy Zambrano - Kapagapir, Choir
 Merrill Santos - Takling, Choir, Hospitality
 Nicole Tan - Takling, Kapag-Apr
 Nikki Sanjongo - Tinkling, La Estudiantina, Hospitality
 Regina Malare - La Estudiantina, Hospitality
 *Sabrina Montecillo - La Estudiantina Coordinator, Tinkling, Takling, Promo
 Samuel Senar - Tinkling, Choir, Takling, Paseo De Narciso, Hospitality
 Shiela Mae Valerio - Choir, Bulaklaakan, Modern Dance

* - PCN Board





WOLFPACK



PCN CAST

SIMON SHI: MODERN, SAGAYAN, HOSPITALITY

LINH DANG: STAGE CREW, MARKETING

JACKY CHEN: MARKETING, CHOIR

JENNIFER LU: TAKILING, HOSPITALITY

ERIC WONG: MODERN, TAKILING, GRAPHICS





NOTORIOUS
N O M Z

PCN BOARD

CHRISTIANA
BOARD



PCN
COORDINATOR

PAMELA
SANTOS



GRAPHIC DESIGN
COORDINATOR

TJ
JOSE



CHOIR
COORDINATOR

FELIPE
STA. AGUEDA IV



PARSED DE NARCISO
COORDINATOR

KEITH
SIBAL



CHOIR
COORDINATOR

JANUS
BUNGAG



TAKILING
COORDINATOR

LOUANNE
SANTOS



COSTUMES
COORDINATOR



PCN CAST SENIORS

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JUNIORS

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SOPHOMORES

AMY NGUYEN, STIEL OCAMPO, DANIEL SIU, REEYA SHAKYA, NICOLE STEVENS

FRESHMEN

GABBY ALVIRA, ANDREI BUADO, AMANDA CHEUNG, LAUREN McDONALD, LYNDON REQUENA, JENNA TONG



CONGRATS TUF PCN 28

PCN BOARD

Jalen Souksamlane

Stage Crew Coordinator

PCN CAST

Kirman Ng
Alvin P. Ong

Modern Dance, Finance
Tinikling, Sagayan, Takiling,
Acting, Modern Dance, Stage
Crew, Graphic Design
Sagayan, Modern Dance, Stage
Crew

Christian Mark Antonio

Ariel Jaynus Devera Buendia

Takiling, Kapag-apir, Acting,
Modern Dance, Graphic Design
Modern Dance

Shaina Flores
Vivian Liev
Eliezha May Mendoza
Adil Truong
Kenny Vang
Bernie Nguyen
Samantha Munoz

Stage Crew
Choir, Spoken Word, Stage Crew
Choir
Choir
Stage Crew
Bulaklakan, Modern Dance,
Stage Crew
Kapag-apir, Modern Dance,
Stage Crew

Kaila Trinidad





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**PILIPINO
CULTURAL
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UNIVERSITY OF CALIFORNIA, SANTA BARBARA